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DESIGN FOR A PORTIÈRE. BY M. L. MACOMBER. COLOR SCHEMES ARE SUGGESTED ON THE OPPOSITE PAGE.

New Publications.

THE SPITZER COLLECTION.

THE celebrated collection which M. Spitzer has formed of objects of art of all periods from the dawn of the Middle Ages to the decline of the Renaissance movement is about to be illustrated and described in a catalogue, published in America by J. W. Bouton, which may truly be said to be monumental. There will be six volumes in folio, containing three hundred and fifty full-page plates, of which about one half will be printed in colors. From eight hundred to one thousand illustrations will appear in the text. The collection is divided into thirty-six series, among which we may mention the Ivories, Ecclesiastical Plate, Tapestries, Palissy Ware, Leather Work, Persian and other Faïences, Sculpture in Marble and Stone, Gold-enamelled jewels and Rings, Stained Glass, Illuminated Manuscripts, Rock Crystals and Bronzes. The best-known experts have testified to the excellence of the collection in each of these branches. C. Popelin says of the collection of enamels that it "vies in richness with State museums of the first rank." Eugene Piot speaks enthusiastically of the faïences of Faenza, in their delicate tones of ultramarine; those of Deruta, celebrated for their iridescence; of Gubbio, with their gold and ruby reflections. Of the tapestries, Eugene Muntz says that the twenty-one pieces collected by M. Spitzer "illustrate the extreme limits of the golden age of painting in textile art," from the reign of Charles VIII. to that of Louis XIV. The Venetian Glass, Leather Work, Tissues and Embroideries, Medallions in Wax, are praised by connoisseurs who have made a specialty in each line. The collection as a whole has been formed upon a regular plan, all but the very best specimens being discarded, and it has been arranged with consummate knowledge. Of the catalogue we may judge from the prospectus which is before us. The large page allows of plates of a size sufficient to show the finest details of large tapestries. The color printing is superb, the most harmonious tones being reproduced with true artistic feeling. The smaller designs are very carefully drawn and clearly printed. The book will be invaluable to students of the origins of European art.

FOREIGN ART MAGAZINES.

THE numbers of the present volume of THE PORTFOLIO (Macmillan & Co.), with their handsome large pages, unruled, their initial letters, their liberal margin and clear type, are a great improvement upon the old form. That for March has a most attractive frontispiece after a drawing by Walter Crane, a nymph in diaphanous white drapery standing among the reeds by a pool, in which some white water-lilies are folding up their petals. The later designs of Mr. Crane are the subject of the leading article. A "Peacock Frieze" and a "Design for a Panel in Gesso" are among the illustrations in the text. The third article of the series on the "British Seas" takes us "Down Channel," to the lower reaches of the Thames, Gravesend, Hastings and Brighton. There are illustrations after Cooke, Turner and Robins, and a remarkably fine mezzotint plate of "Hastings," after J. J. Chalon. Other articles are on "Art During the Renaissance," by the editor; "Exmoor," with etchings and other illustrations, by J. L. W. Page, and "The Exhibition of the Royal House of Tudor."

L'ART (Macmillan & Co.) has a new series of illustrated articles on "Byzantine Mosaics in Sicily," which promises to be of very great value. The author is M. Charles Diehl, who appears to be extremely well informed not only on his particular subject, but on Byzantine art in general. The art of the French colonies and protectorates is still being discussed in the two numbers for February. The little-known Italian religious painter, Ercole de Roberti, is the subject of an article by A. Venturi, illustrated by Charles E. Wilson, in the second January number. A very interesting account of the home life of Eugene Renduel, the great publisher of the Romantic period, is written by Adolphe Julien. Giroux's etching of "The Angelus"—a very good one—is among the full-page plates. The others are a very satisfactory rendering by A. Lurat of François Bonvin's charming "Work-Room," a bare convent room with two little girls hemming a shirt; and—a strong contrast as to subject—Alexis Vollen's "Scene de Carnaval," with Pantaloon dozing and Pierrot and Columbine love-making.

LE REVUE DES ARTS DÉCORATIFS continues to publish its splendidly illustrated supplement on the art industries at the Universal Exposition of 1889. Part IX. is before us, containing two plates of arms, swords and pistols damascened and chased; a rustic chimney-piece in enamelled bricks and terra-cotta; and two other plates of similar works; three of goldsmith's work; an electric table-lamp in gold and transparent enamels, and plates of jewelry, hammered copper and feldspathic cameos. Among the ordinary illustrations of the text are full-page plates of a barometer in a carved wood case, and several of ancient arms, which form the subject of a long and learned article by Victor Champier. An amusing and instructive essay on illustrated posters, and in particular those of the Jules Cheret whose work is so oddly characterized by M. Burty, is also by Champier. He, at least, knows how to say bright things without blinding us by his brilliancy. Very amusing also is the after-dinner speech of Mr. Emile Gallé in praise of porcelain, which our contemporary has had the happy idea to print.

RECENT FICTION.

THREE MEN IN A BOAT (TO SAY NOTHING OF THE DOG) is the somewhat flippant title of Mr. Jerome K. Jerome's humorous account of a boat voyage up the Thames. American "campers out," used to have the world before them where to pitch their tent, will be much amused in reading the adventures of the "three" and their dog Montmorency; of their encroachments on riparian rights, their troubles with surly wardens and with staked and barred water-courses. They may also learn a thing or two about how to make themselves comfortable in a small boat; but, if Mr. Jerome does not exaggerate, we think they could give these three at least some valuable teaching in the matter of bearing discomfort philosophically. (Henry Holt & Co.)

THE LAWTON GIRL, by Harold Frederic, both in aim and execution may justly rank above the average novel of the day. There is no striking originality in the plot, there is no scene that will stand out in the memory with startling distinctness, there is no character that will take a place, unchallenged, among the characters in fiction whom we have learned to look upon as familiar acquaintances; but the plot hangs well together, the action is animated and the characters are natural; added to which the diction, without being epigrammatic, has a certain freshness and point that would of themselves go far to awaken and keep alive the interest of the reader. The story is this, in outline: Jessica Lawton has ruined her life by a false step, taken in desperation under the compelling influences of poverty, domestic unhappiness and uncongenial surroundings, and left her native village, Thessaly, in consequence, to escape the social ostracism following her act. A few years later, however, she has the courage to return, determined to live down her past, and to atone, as far as may be, for her fault, by dedicating herself henceforward to the task of saving other girls tempted like herself from a fate

like hers. By a singular chance Horace Boyce, the man who has wronged her, returns to Thessaly from a European visit of some length on the same day as Jessica. They meet at the railway station, but only to separate again, after a silent recognition on both sides, she to begin her life of atonement, he to lay plans for enriching himself by a marriage with an heiress—whose mother, unsuspecting, chooses him as her man of business, later on—and thereby securing to himself in perpetuity the good things of life. His efforts to compass his ends finally lead him into complicity in a crime which renders him amenable to the law, and he is only saved from State prison by the devotion of Jessica, who obtains possession, by an accident, while engaged in rendering an important service to the girl he is trying to marry, of the papers which contain the evidence of his guilt. Exposure and fatigue, however, incurred in the performance of her unselfish task, result in an illness to which Jessica at last succumbs, and thus she lives down her past, as, indeed, such a past can only be lived down, by dying. (Charles Scribner's Sons, New York.)

A MOUNTAIN WHITE HEROINE is a stirring story of war times in the North Carolina mountains, by James K. Gilmore. Bill and Alick Hawkins and their mother, the heroine of the title, engage in the perilous business of conducting loyalist refugees through the mountains to the Union lines. In this service they are often forced to hide in the woods, to make forced marches by night and run all sorts of hazards. There is no lack of exciting episodes, and the descriptions of mountain life and scenery are unusually good. (Belford Company.)

A BOOK FOR CHILDREN.

LITTLE SAINT ELIZABETH AND OTHER STORIES is the latest book of that charming writer for children, Mrs. Frances Hodgson Burnett. Some of the "other stories" we prefer to the rather sad one which gives the title to the collection; notably, "Prince Fairfoot," which Mrs. Burnett explains, in a prefatory note, is only an old fairy story retold. Prince Fairfoot, who has very small feet, has the misfortune to be born in a country where very large feet are fashionable, and he is abandoned by his parents on account of the disgrace he throws upon the royal family. How, after spending many years tending pigs, he finds his way to the court of a distant country where small feet are fashionable, and he weds the lovely, but unhappy daughter of the king, after teaching her the secret of making her big feet small, is charmingly told, and is charmingly illustrated by Reginald B. Birch, who has no equal in portraying pretty children, especially courtly princes and princesses. If Mr. Birch would only read a little more carefully the stories he has to illustrate, he would be beyond criticism. As it is, we find him in "Little Saint Elizabeth" giving, as the frontispiece to the book, a view of a New York street with gabled roofed mansions such as neither he nor any one else ever saw, and making "Uncle Bertrand" go out after breakfast in full evening attire. The publishers are Charles Scribner's Sons, and it is hardly necessary to add, the printing, paper and binding are all that could be desired. It was a happy idea, by the way, putting on the cover the broad basket full of roses, illustrating the legend of the patron saint and namesake of the heroine, who, it will be remembered, on one occasion, brooking the anger of her savage lord by carrying a load of bread for distribution among the poor, was confronted suddenly by him and asked what she had in her basket. "Roses," exclaimed the frightened creature, and when the wicked husband lifted the cover, marvellous to relate, the basket was filled with roses, good angels having worked the miracle so that no falsehood should be recorded against her in heaven.

MISCELLANEOUS.

DRAMATIC OPINIONS, by Mrs. Kendal, which first appeared as a series of articles in Murray's Magazine, is a collection of reminiscences, rambling and colloquial in style, interspersed with observations, generally amusing and always good-natured, on persons and things connected with the drama. As such they do not call for serious criticism, and, if the reader can forgive the slight feeling of disappointment caused by the title of the book, which, coming from such an artist as "Madge" Robertson, sister of the author of "Caste," "Ours" and "Home," suggests carefully-considered and deliberately-delivered judgments on the subjects dealt with, he can easily forgive its other faults. (Little, Brown & Company, Boston.)

MYTHS AND FOLK-LORE OF IRELAND, collected by Jeremiah Curtin, are of quite a different nature from the familiar fairy tales of Crofton Croker and others who have preceded him. They are evidently much more ancient, and deal not with the "wee folk" of later Celtic mythology, but with enchantments, giants and invisible islands. Many of them are curious variants of world-wide myths, such as are better known in Greek forms, like the story of Psyche, or in French, like the tale of Cinderella. Mr. Curtin's variant of the latter tale, "Brown, Fair and Trembling," tells what happened to Trembling (Cinderella) after her wedding. In a well-written introduction Mr. Curtin seeks to correct the general impression, based on Max Müller's and Mr. Herbert Spencer's notions, that mythology is but a disease of language or of thought. He illustrates his remarks by references to American mythology chiefly. The book is dedicated to Major Powell of the Smithsonian Institute. (Little, Brown & Co.)

HOW TO PRESERVE HEALTH, by Dr. Louis Barkan, treats in a much fuller way than is usual in books of this character of foods, the hygiene of the different organs, of different ages and occupations, of the dwelling, the care of the sick, contagious and miasmatic diseases, and indeed of everything of the sort of which a little knowledge is more likely to be useful than to be dangerous. (N. Y. Exchange Printing Co.)

THE COLE LIBRARY SALE realized \$14,000, nearly a fourth of which sum was paid on two bids by Mr. J. W. Stirling, a new name in the book auction room. Oddly enough, in each instance his lot cost him just \$1680. On the first day of the sale he paid that sum for the "Works" of Dibdin, in fifty-six volumes, extra illustrated and sumptuously bound by Matthews in crimson Levant morocco; and on the last day of the sale, the same magic figures procured for him the wonderfully extended "Complete Angler," in six volumes folio. This was a bargain indeed, judged by the cost of the book to Mr. Cole, who paid nearly \$1000 for the binding alone—a masterpiece by Matthews. Dibdin's "Bibliomania; or, Book Madness," the New York edition of 1864 for the "Club of Odd Sticks," one of twelve copies printed on Whatman paper, went for only \$120 to Mr. Benjamin, the dealer. The work had cost Mr. Cole \$996, including \$150 for Matthews' exquisite binding of crimson Levant morocco, inlaid at the corners with blue morocco. Mr. Benjamin got several other bargains, and Mr. Bonaventure for \$40 a notable one in the four books of manuscript lists, bearing the arms of Louis XV., of His Majesty's navy for the years 1770, 1771, 1772 and 1773, beautifully written and exquisitely bound in red morocco by the famous Padeloup. General Rush C. Hawkins paid only \$31 for a rare work of St. Augustine, a quarto of twenty-one leaves, uncut, printed in the type of the Catholicism of 1460, attributed to Gutenberg. Mr. Alexander Dunham got for only \$600 Tuckerman's "Book of the Artists," published by Putnam in one volume, and extended to six with great industry and taste. This is the most important "extra illustrated" book of American art that we know of.

Treatment of Designs.

BASKET OF DAFFODILS (COLOR PLATE NO. 1).

THOSE who undertake to copy this charmingly harmonious study by Miss Bertha Maguire may learn many useful lessons from it. Note how well the fragile nature of the blossoms is expressed and how pleasing in contrast, both in texture and color, are the shining berberis leaves. The seemingly unstudied grouping, too, shows great skill in arrangement of material. The art of thus composing a picture is not among the least of the difficulties that present themselves to the amateur when attempting work direct from nature. The original of the picture is in water-colors, but the model is equally suitable for oil-painting.

FOR WATER-COLORS choose a good piece of hand-made paper of medium grain; it is a mistake to use perfectly smooth paper; the texture of the grain is a great help in imparting a finished appearance and saves work. Stretch the paper thoroughly. This is done by first dampening and then putting it into a frame, made for the purpose, or else by dampening it and pasting it around the edges, on to a drawing board. When the paper is dry make a careful outline drawing of the subject with an H. B. pencil or, if you are not sure of your ability as a draughtsman, trace the design and transfer it by the usual means.

Next block in all the broad shadows clearly and firmly as near their full strength as possible. In the flowers, the shadows and half tones of the petals may be obtained with raw umber, rose madder, a touch of ivory black and pale lemon yellow in varying proportions; leave the paper to do duty for the highest lights. The yellow trumpet may be shaded with raw umber, to which add a little light orange cadmium; this is for the pronounced shadows. For the greener half tones mix lemon yellow with ivory black; the local color is pale cadmium, with touches of pale lemon yellow for the highest lights. Shade the berberis leaves with raw umber and a little crimson lake for the lighter tones; mix rose madder with a touch of scarlet vermilion. Work in a little yellow ochre for the yellow tints. If the coloring be found too bright all over modify in parts with a glazing of ivory black. For the basket the following colors will be needed: raw umber, ivory black, rose madder, yellow ochre and cobalt blue. Let it not be supposed that the palette suggested here is by any means the only one that can be used. The same results may be arrived at with different combinations of color, but an exact copy can be made in the manner described if the tints are properly manipulated.

FOR OIL-PAINTING just the same colors may be employed, but of course a certain admixture of white will be necessary. Do not, however, put any white with the yellows; it would spoil their freshness, and they are sufficiently opaque in themselves. The remarks made with regard to the grain of the paper employed apply to choosing a canvas, which should not be too smooth. Roman canvas is very good for the purpose. When painting in oils, always remember to lay in the shadows thinly and load on the lights; this is the surest means of obtaining the much-to-be-desired transparency and crispness characteristic of good work.

GOLDFINCHES AND THISTLES (PLATE NO. 2.)

FOR painting in oils, the delicate colored study of Goldfinches given with this number—the first of a series of three-bird panels—we would recommend a canvas of somewhat coarse grain, as it helps to give texture to this kind of decorative work, and thus saves time in the finishing up. After making a careful outline drawing or transfer on the canvas, proceed to lay in the sky tint showing through the distant foliage. For this, mix with a large proportion of white some cobalt and Venetian red; do not put it on too thickly. Into this paint the delicate green obtained by mixing pale lemon yellow or pale lemon chrome with ivory black and white. Here and there work in a very little raw umber. For the tree-trunks, the same mixtures can be used in varying proportions. The foreground foliage may be begun with the same tints, strengthened with raw Sienna and a touch of burnt Sienna. For this purpose, mix with a large proportion of white some cobalt and a little scarlet vermilion. The delicate green worked over the sky tint is obtained by combining yellow ochre, cobalt and white. If not bright enough, add some lemon yellows. Substitute raw umber for yellow ochre in the quieter parts. Express the shadows of the tree-trunks with touches of raw umber, and for the leafy branches, on one of which the distant bird is perched, add to raw umber a little rose madder or a touch of crimson lake. The shadow color of the white flowers is first put in thinly with a mixture of white, raw umber and cobalt; the pinkish tones are afterward worked in with scarlet vermilion mixed with white. The high white lights must be put on crisply and thickly. For the yellow centres, lay in the shadows first with lemon yellow and black mixed, then dot on the lights with lemon yellow and white, and the little dark specks with burnt Sienna. For the various tints in the foreground foliage use the mixtures for greens already given, adding emerald green with raw Sienna, Antwerp blue with yellow ochre, indigo with burnt Sienna and chrome yellow. Some touches of pure raw Sienna and burnt Sienna are needed for sharpening up the grassy growths in front. For the blackbirds set your palette with brown madder, indigo, burnt Sienna, crimson lake, white, cobalt, lemon yellow and raw Sienna. Bear in mind that to represent black objects you never, under any circumstances, use a black pigment ready made; it would make the work look flat, dull and lifeless. Black is most useful—indeed almost indispensable—for modifying other colors, but should never be used alone. A brilliant black for the shadows, and sharp markings in the birds may be obtained by mixing indigo, burnt Sienna and crimson lake. Add a little brown madder separately for the most velvety parts. The blue lights can be given by dragging a little cobalt and white over them; the pinkish lights can be rendered with brown madder and white. For the beaks, eyes and claws you have lemon yellow, raw Sienna and burnt Sienna. A touch of jaune brilliant would give the exact shade of the lights on the eyes and beaks of the two birds perched close together. This group of blackbirds could be readily introduced into almost any floral design for screens or other work larger than the panel on which they are given.

The "Blackbirds and Blackberry Blossoms" illustrated in the April number, by an oversight, will be the second of the set, and will appear in the June number of the magazine.

DOG'S HEAD. (FRONTISPIECE.)

THE head of a Yorkshire terrier given as a frontispiece this month, may be painted either in oils or in water-colors, or it may be copied in black and white, in either charcoal or crayons, or a combination of the two, which gives a soft and pleasing effect. To gain this effect finish, as far as possible, in charcoal; then with a very fine pointed crayon touch up and sharpen the whole drawing. To paint the study in oils, which will be found easier and quicker to work with here than water-colors, begin by making a careful drawing in charcoal on a canvas of medium texture. Then secure the modelling of the nose, mouth and eye with a rich brownish black made by mixing burnt Sienna, indigo and crimson lake. The silver gray of the soft silky coat, with its yellow tinge in the lightest part over the eyes, is very beautiful. The shadows, which should be warmer than the lights, may be composed of black, white and raw umber. The pearly light tints

can be obtained by mixing cobalt, vermilion, white and a very little yellow ochre. For the lightest yellow tint take yellow ochre and white, modified with a touch of the pearl gray. The inside of the ear must have a pinkish tone worked into it.

A pendant to this study—a Scotch terrier—will be given next month.

CONVENTIONAL BORDERS.

EITHER of the conventional flower borders (Plate 840a), worked solidly on raw silk, in delicate colors, or in white outlined with color, would be suitable for a bureau scarf. They would serve also, tinted on bolting cloth, and outlined with fine gold thread, for the ends of easel scarfs or for ties. Or, on a richer material, such as satin, silk or plush, they would have a charming effect, in outline only, couched with gold thread or thick silk.

CANDLESTICK IN BRASS.

THE candlestick shown among the Supplement designs for the month, although it looks elaborate, is really quite simple in construction. Brass of moderate thickness will be sufficiently strong, as the opposing curves tend to stiffen it. Make six pieces like A, ornament them and make the rivet holes. Bend them to the form of the curve A. Be careful to make the decided angle which comes at C. These pieces are for the shaft. Make six pieces like B in the same manner and curve them into the form of B. Make a piece like C and one like D. Be particular to make the holes at D the same distance apart in all three of the pieces—the shaft, the foot, and the band—which come together at D. This will be best accomplished by making the holes in the band first, and then laying this on each of the other pieces in succession, and making the holes in them through it. Having the bands of the right length, curve them into circles so that the ends will join neatly. Now take the strips A and pass them separately into the band C. Should they be a little too wide to pass, the circle can easily be sprung open sufficiently to admit them. Bring them to their proper places and rivet the neck. Take the foot pieces, B, and pass them in the same way through the band D. Now press together the lower ends of the shaft and slip that inside. If you have made your holes right, you can bring them all in line so as to pass the rivets through all three thicknesses. Do this and clinch them and your candlestick is complete. You can take a strip of thinner metal long enough to wrap around any candle, cut it like E, bend it into a circle rather smaller than the candle, and bend the points outward until it is easily supported in the neck of the candlestick. Let the candle be crowded into this, and the spring of the metal will support it at any height you may desire.

Correspondence.

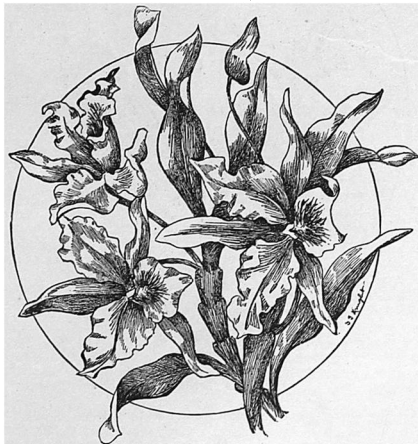
NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

INTERIOR DECORATION.

SIR: Please give me some hints as to painting and papering my dining-room and hall. The walls are all ten feet high and are without cornice. The casings are all ash, which has become darker with age, and the doors are painted to match, but must be done over. The parlor, which faces the south, is 16x17 feet, and has two south windows, with folding doors between it and the dining-room and a door leading into the hall. I also want a carpet for this room. The dining-room faces the east and has two windows. This room is 15x15½. On the floor is a Brussels carpet, with a dull green background, composed mostly of leaves with red flowers scattered—small figured. There are grates in both these rooms. Between them are very pretty olive portières. The hall is 7x17 and has a small figured carpet of terra-cotta as the predominating color. I want to do these rooms up to look well and yet go to no great expense. Shall I use any gilt in the paper? The ceiling will all need to be papered.

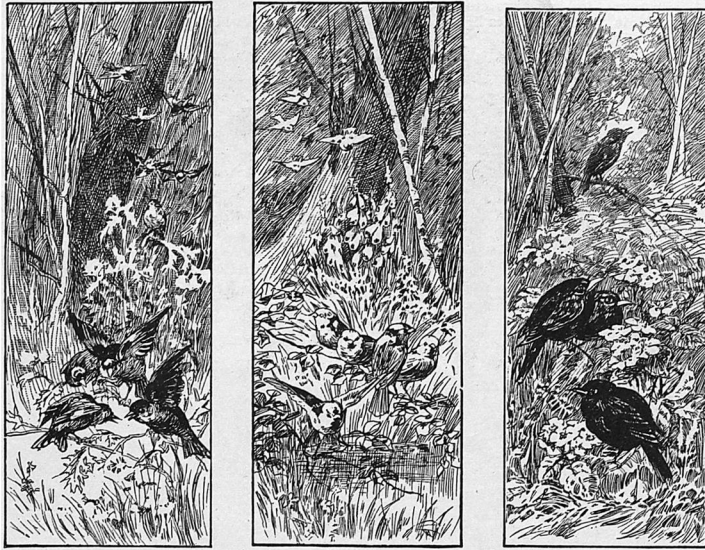
For the dining-room, repaint the doors to match the ash casing, but make the color a little warmer or redder in tone. Paper the walls up to a height of seven feet with cartridge paper of the darkest shade of olive that can be obtained, and put a picture mould-



ORCHID DECORATION.
DENDROBIUM LEECHIANUM.

ing above it painted three or four shades darker than the paper. Above the moulding, up to the ceiling and running out upon it to a width of ten inches, paint in distemper a medium toned terra-cotta color, and for the panel thus formed in the ceiling, a shade

of light "old gold," running a line of olive between the two colors. For the parlor paint a dado in oil color round the room up to the height of the window sills of French gray, and above this paper the walls with a pinkish toned terra cotta, running a small



SET OF BIRD AND FLOWER PANELS IN COLORS: GOLDFINCHES (MAY), BLACKBIRDS (JUNE), BLUE TITMICE (JULY), EACH 21X8. BY FELIX ALBERT.

moulding between. Paint the ceiling in distemper color and run it down on the side walls about eight inches to a picture moulding, in a very light blue gray. Paint the woodwork of the room a low-toned yellowish red, like cherry in its natural state. Use plain old gold filling for the carpet, upon which may be used small rugs of any color here and there. For the hall use ordinary red sheathing paper, which may be obtained from any dealer in builders' supplies, and is extremely reasonable, and paint the ceiling in distemper a very light warm olive. All these colors, as seen from room to room, will harmonize softly with each other. If you mean that the ceilings are so beyond repair that they must be

latter room. For portières plain jute velours, gray blue on the sitting-room side and gray red on the dining-room side, will be the best. The bedrooms will look best and wear longer to the eye if papered simply with light shades of cartridge paper, using chintz patterned papers for friezes, selecting such designs as will admit of their being used, for economy, the length of the roll. Have the ceilings tinted a lighter shade than the ground of the frieze. For the window in the bedroom, build a platform two feet under the sill, which will make it three feet up from the floor, and as wide as the furnishing of the room will allow, but at least two feet eight inches; this will then easily accommodate a chair. Run this platform across the entire end of the room, and form broad, easy steps to it at one end, of which you will need at least four, and cover them with a thin rug. At the edge of the platform erect a couple of simple turned posts about three inches in diameter, and between them stretch an old fishing net and drape it prettily at the ends. Under the platform may be book-shelves, or it may be hung with short drapery to make a stowaway place.

SIR: I have a new and handsome home to furnish in the spring. Can you suggest any publication that would aid me on interior decoration and supplement the excellent articles in The Art Amateur?

L. W. G., Santa Barbara, Cal.

Messrs. Brunner & Tryon, who, under the nom de plume "Architect," contributed a valuable series of articles to The Art Amateur during 1888 and 1889 on "Home Decoration and Furniture," brought out a book entitled "Decoration" (W. T. Comstock, publisher), which may be useful to you. But, with your handsome home to decorate, why not communicate with the authors direct, or with that very practical decorator, Mr. H. Edwards-Ficken, who answers many queries in this department, and, for a moderate fee, would advise you concerning each room in your house, and furnish you with colors for wall paper, hangings, carpet and woodwork? Mr. Ficken's address is 19 West Twenty-second Street, New York.

ORCHID PAINTING IN OILS.

IN response to many requests made for directions for treatment in oil colors of the orchids published last year in The Art Amateur for china painters, the following suggestions are given, with reduced facsimiles of the flowers, for their better identification. It may be suggested that in this reduced size the designs are well suited for a set of butter plates, for the decoration of small boxes, and various other purposes.

(1) *Dendrobium Leechianum*.—This orchid is white, the petals being tipped with a very delicate pink. The edge of the lip is white; the throat, or centre, a dark purplish crimson, with a touch of yellow on the summit. The stems and foliage are yellowish green, the bulbs somewhat grayer in tone. Mix with the white just a touch of yellow ochre to take off the rawness; do not put enough to destroy the purity of the tone. Shade with a mixture of raw umber, cobalt and white and just a touch of Indian red. For the pale pink shade take white and scarlet vermilion. For the rich dark centre use crimson lake pure and paint into the deepest shadows with Antwerp blue. Take lemon yellow shaded with lemon yellow and black for the small yellow patch. It may be well here to give suggestions for mixing various shades of green, which will serve for the whole series: For a pale yellow green a mixture of lemon yellow, pale lemon chrome, black and white will be found excellent. Cobalt, yellow, ochre and white make a beautiful light gray green. For darker shades Antwerp blue and yellow ochre, indigo, pale chrome and raw Sienna will serve, while for very dark touches indigo and burnt Sienna may be used.

(2) *Odontoglossum Excellens*.—The petals of this showy flower are pale yellow, almost white in the centre. The top and the two lower petals are blotched with a rich reddish brown. The long lip, which is pure white, is blotched with the same color. The crest of the lip is yellow. The stems and outer covering of the buds are yellow brown. The general tone of the foliage should be gray green. For the yellow petals and crest take pale lemon yellow. For the light tint and toward the outer edges use pale cadmium. Shade with lemon yellow and black. If too green add a very little Indian red. For the red brown patches mix burnt Sienna and crimson lake.

(3) *Trichopilia Tortilis*.—The petals are a beautiful brown, bordered with yellowish white. The trumpet-shaped lip is white, spotted and marked with red. The foliage is somewhat on the tone of the gray blue green of a poppy leaf. Paint the petals with raw Sienna and white, shaded with raw umber and cobalt mixed. Toward the light edges use white, tinged with yellow ochre. Deepen the heart of the lip with raw umber and burnt

papered rather than repaired, it would be better to have the cracks cut out and refilled, as cracks will show through the paper, and it would be poor economy not to repair them properly.

SIR: What shade of wall and ceiling paper would be most suitable for a room carpeted with a light-colored Brussels, of which the most prominent colors are red and olive shades, and the furniture of which is black walnut upholstered with crimson plush, with trimmings of olive green plush?

M. L. P., Ithaca, New York.

Use olive, the color of the olive in the carpet for the walls, and the same color, in a much lighter shade, for the ceiling.

SIR: Will you kindly give us some suggestions for refurnishing and papering our cottage? It has seven rooms and is quite English in design. The sitting-room and dining-room are connected by an arch. The sitting-room is 15x14 feet and the dining-room 11x14 feet. The walls are nine feet high. The carpet in the hall and double rooms is a Kensington ingrain, of a conventionalized design of thistles in shades of brown. The dining table and chairs are of antique oak, as are also the book-case and parlor table. Of course in this cold climate we want a warm, comfortable effect, and the fact that these two rooms are almost like one will, perhaps, make a difference. Our home faces the southwest, and the only fine view we have of Lake Superior is obtained from the upstairs window looking toward the lake. This window, on account of a projection of the kitchen roof, is five feet from the bedroom floor. Will you suggest a plan by which we can sit up there and enjoy the view?

MRS. J. C. B., Superior, Wis.

Paint the woodwork in the dining-room a warm red brown, and paper the walls with a dark terra-cotta toned paper. Paint the ceiling a light shade of reddish old gold in distemper. Paint the woodwork in the sitting-room the same color as that of the dining-room, and paper the walls seven feet six inches high with a strong gray-blue paper in general tone, and for the frieze use a lighter shade of the dining-room paper; let the ceiling color be the same as that of the dining-room. In this way the two rooms will have proper individuality, and also be harmonious in coloring, looking from one to the other. The hall should be papered and painted in shades of brownish yellow on the woodwork and old gold on the walls. Hangings for the windows in the dining-room and sitting-room should be of a transparent material—reddish in tone for the former and a rich yellow for the



ORCHID DECORATION.
TRICHOPILOIA TORTILIS.

Sienna. For the red spots take crimson lake with a little burnt Sienna.

(4) *Sobralia Macrantha*.—This is a handsome variety of its species. The artist has, however, used a little license with regard

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PLATE 838.—LAST OF THE SET OF ROUNDELS.

The other Three were given with preceding numbers of the magazine, with hints for treatment for all.

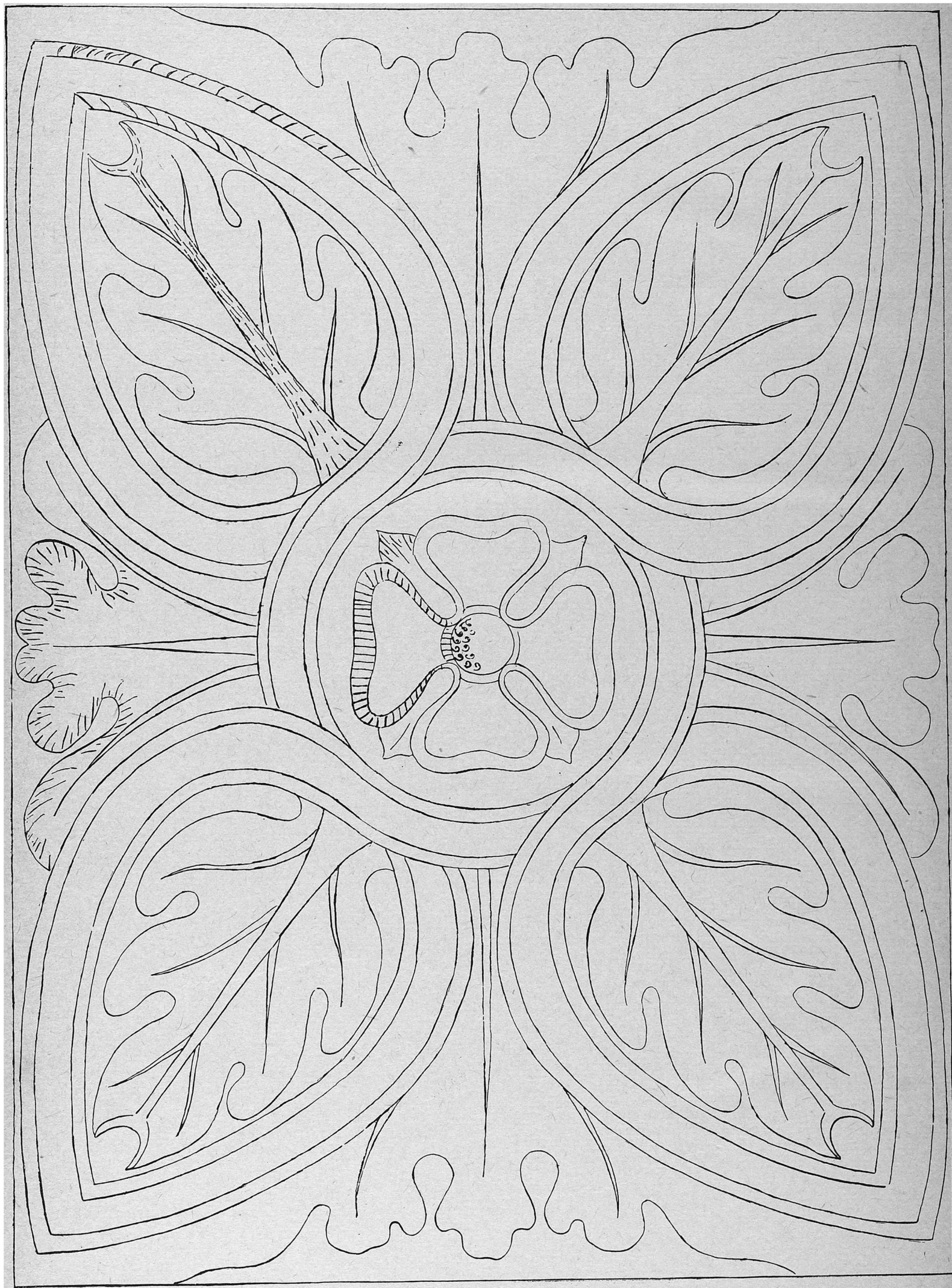
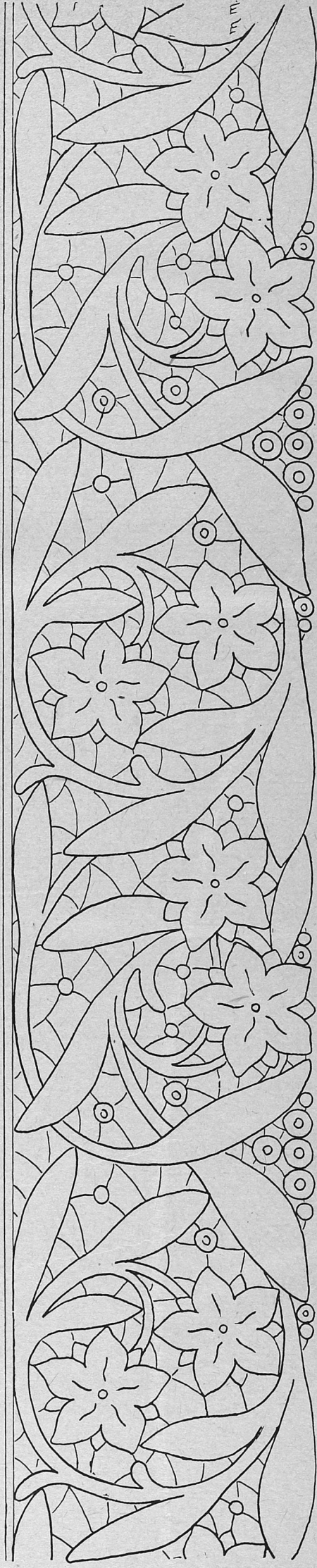
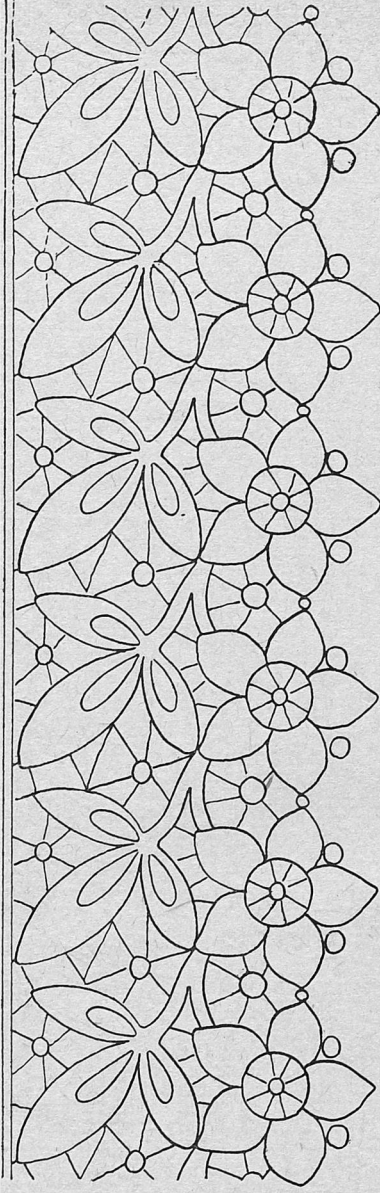
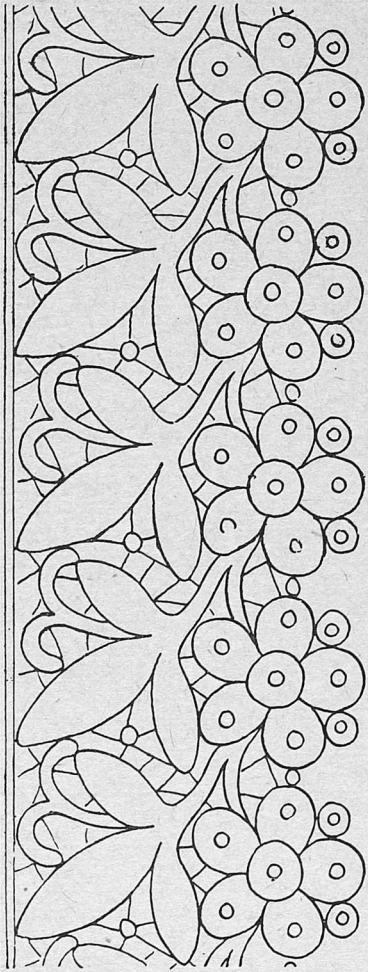


PLATE 839. — "ALL-OVER" DESIGN FOR A COUNTERPANE. From the Royal School of Art Needlework. (For directions for treatment, see page 127.)

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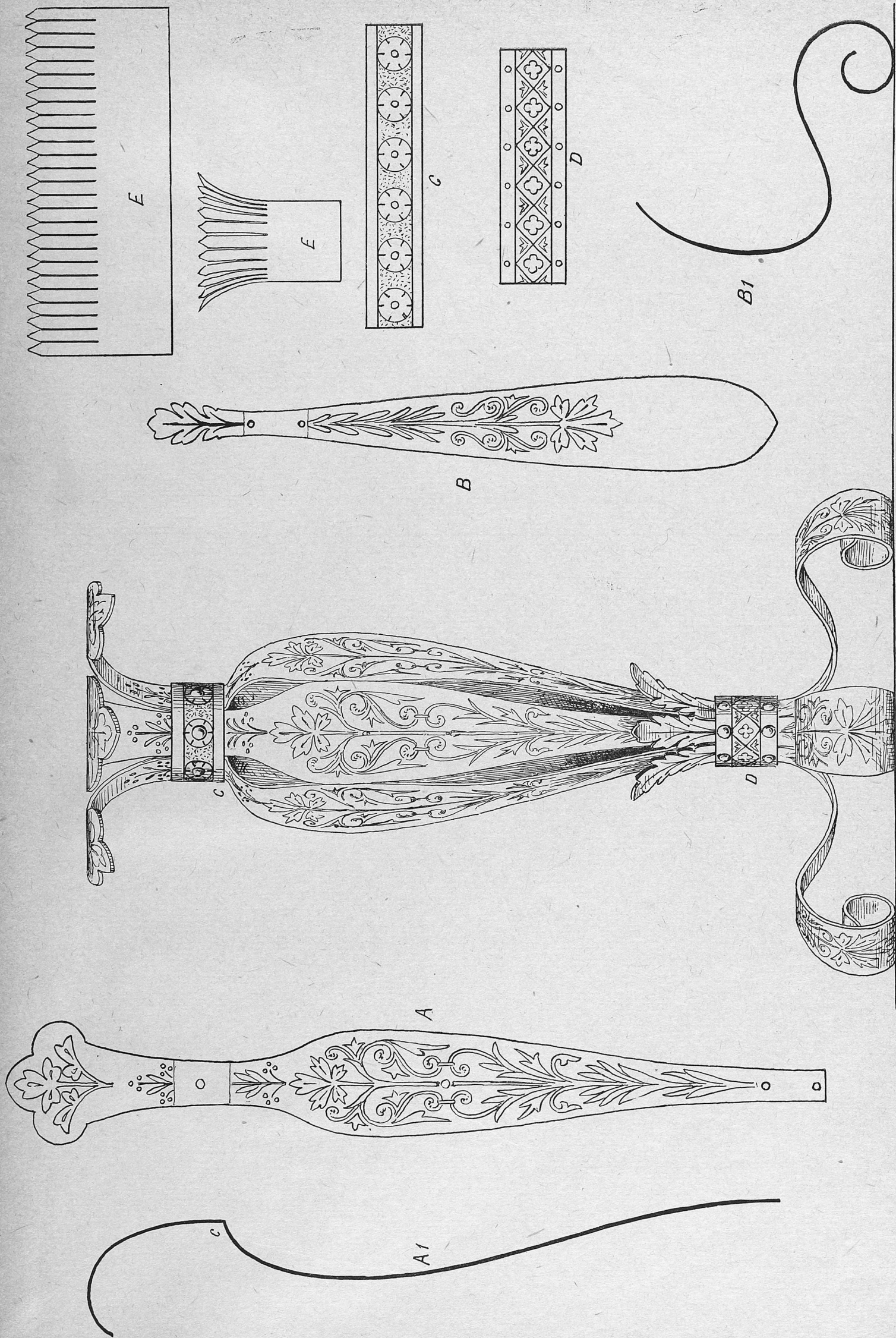


PLATE 842.—CANDLESTICK IN BRASS. By C. M. JENCKES. (For directions, see page 128.)

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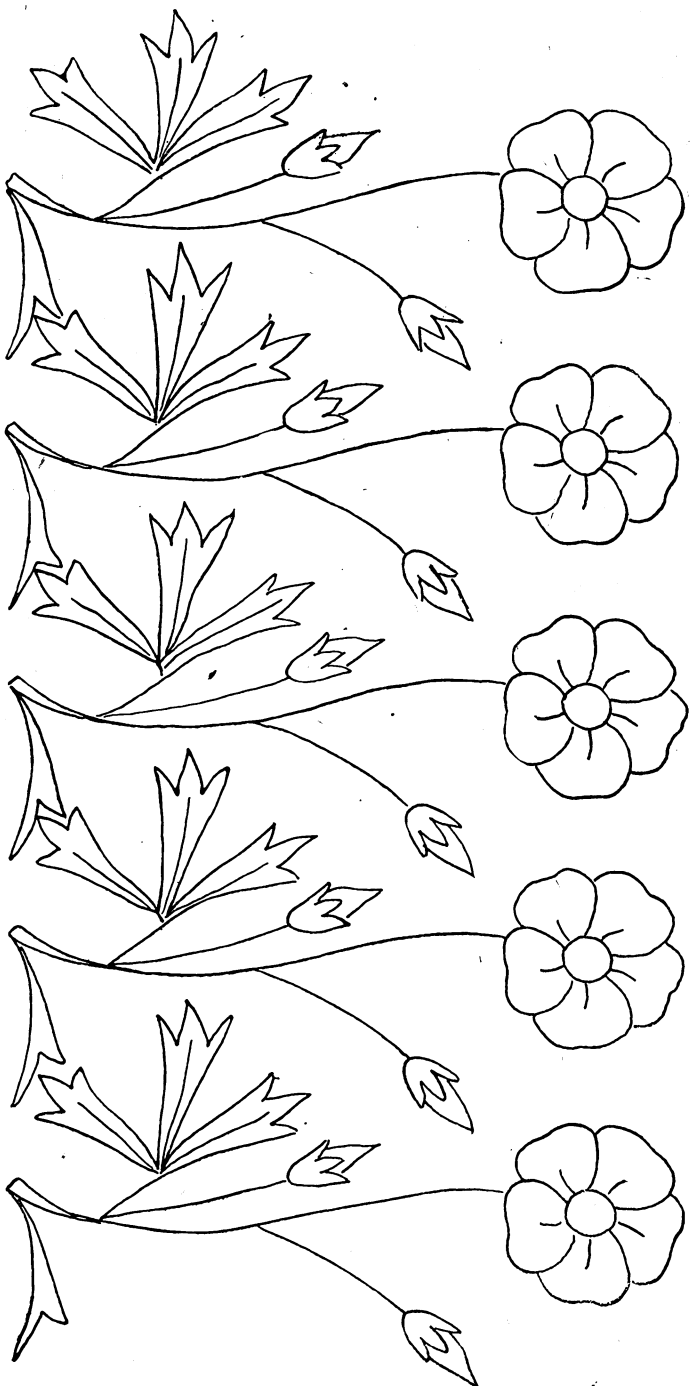
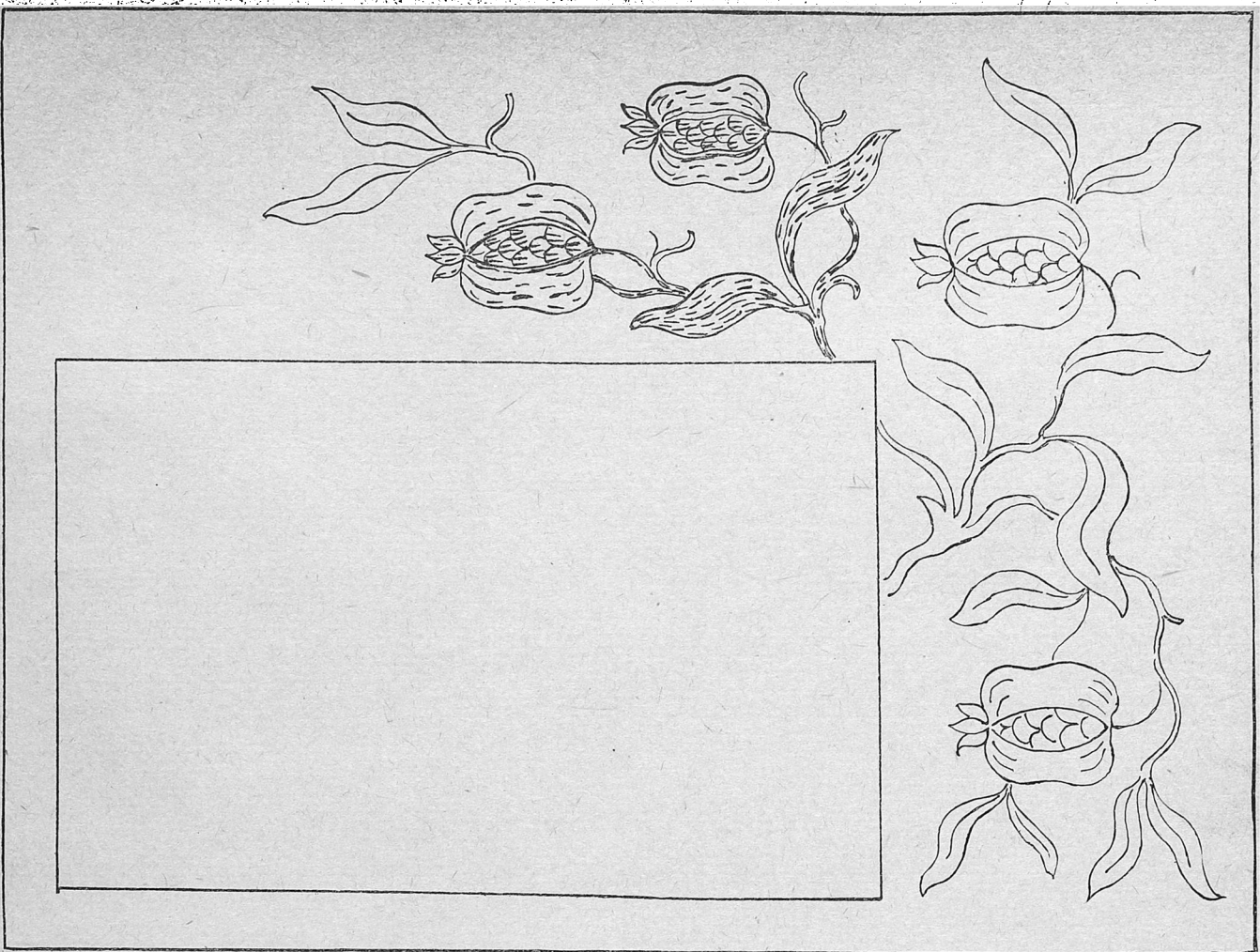


PLATE 840. PHOTOGRAPH OR CALENDAR DESIGN.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.

(For suggestions for treatment, see page 104.)

PLATE 840a.—DIAPER DESIGNS FOR NEEDLEWORK. By M. L. MACOMBER.

A PAGE OF PANSIES & PUSSIES



PLATE 841.—SUGGESTIONS FOR CHINA PAINTERS (Pansies and "Pussies"). By C. A. MORTON.

(See page 123 for treatment.)





THE EDWARD JOSEPH SALE.

SINCE the notice in *The Art Amateur*, last month, of the forthcoming sale, at Christie's, of the objects of art belonging to Mr. Edward Joseph, of London, the illustrated catalogue has been received, and shows that not too much has been said of the attractions of this splendid collection. There are nearly fifteen hundred numbers to the catalogue, which is divided into three parts to correspond with the three portions of the sale. The first portion will take four days to disperse, beginning May 6th; the second portion three days, from May 20th, and the third portion four days, beginning June 10th. On the last day will be offered in one lot the seventy-six dainty little portraits, glorious in their gold, jewelled frames, which, with pardonable pride, Mr. Joseph announces as his "unrivalled collection of miniatures of Richard Cosway, R.A., and contemporary miniaturists." Unrivalled it is assuredly, the test having been fully applied last year in London at the famous exhibition at the Burlington Fine Arts Club, of the great collections of miniatures in the United Kingdom. Its chief strength lay, of course, in the wisdom of its owner in confining himself to the single period of miniature art in England he has chosen to illustrate, instead of going back as far as Hilliard and Cooper, as others have done. It is not likely that these miniatures will be sold for less than \$100,000. But what is that sum to any one of a dozen ambitious American art collectors compared with the glory of owning them? Whether they are to be owned in this country or not, it is at least a great satisfaction to thousands of New Yorkers that they have seen them under the favorable conditions under which the collection was shown in 1884 at the Bartholdi Pedestal Fund Loan Exhibition at the Academy of Design. The few examples republished herewith from *The Art Amateur* will bring back, imperfectly though



PORTRAIT OF A LADY.
(Catalogue Number 1460.)

by no means all that are offered at the sale. There are some included in the lots of nearly every day, among

"Count Bruhl" and what he is doing with "the Jester" or "the Jester" with him; for really I do not know. In the seventh day's sale there is a set of five Dresden oviform vases and a pair of beakers which may be expected to bring a great price. They are embellished with raised pink mayflowers, and each is beautifully painted with garden scenes and Watteau figures on gold ground, in medallions, with borders of branches of colored flowers in bold relief; the center vase and pair of beakers are mounted on open-work Louis XV. feet of ormolu chased with scrolls and flowers.

It does not appear from the catalogue that Mr. Joseph is to sell his personal collection of old French table silver; perhaps that was too much to expect. But there is no lack of unusually fine art objects in silver—French, English, Italian and German. The reference above to the Dresden groups is only incidental. Nearly the whole range of English and Continental ceramic art of the last century is touched from the first to the last day of the sale, and the Oriental porcelain includes many objects such as are especially prized by the American collector. Notable among these must be mentioned the curious garniture of richly decorated jars and beakers of the rare old Japan porcelain with black ground.

The American collector of fine Oriental porcelain prefers his free of the ormolu mountings seemingly inseparable from Louis Quinze and Louis Seize furnishings de luxe. As a connoisseur he is right; for an object so beautiful in itself needs no adventitious embellishment, and it is a shock to find that holes have been bored in the sides of a perfect vase, for instance, in order to attach it to "ormolu" mountings. Some rare specimens, however, are no longer to be had otherwise than so mounted, and they are eagerly contested for at such sales as this one at Christie's; not so much, however, for the cabinet of the connoisseur of porcelain as for the drawing-room in Louis Quinze and Louis Seize style, to which they eminently belong, together with objects of Sèvres or

Dresden, similarly mounted. Now, that at least one such room is to be found in nearly every American mansion, I



PORTRAITS OF THREE LADIES OF THE RUSHOUT FAMILY.

FROM THE MINIATURE BY ANDREW PLIMER, IN THE COLLECTION OF MR. EDWARD JOSEPH. (Catalogue Number 1460.)

them old French ones of great value. In the kindred arts of snuffboxes and étuis there is no less variety, and I note several of the former boxes of the rare Louis Quinze period. Among the old French fans are several which should enrich American collections. The illustrations given on the next page of a few notable objects in the collection, perhaps, sufficiently explain themselves. They are selected rather to indicate the wide scope of the sale than for transcendent merits of their own; for, thoroughly admirable as each piece is that is shown here, there are scores of other objects in the collection no less worthy of illustration. Some of the illustrations as they appear here are, necessarily, inadequate, although carefully reproduced in fac-simile of the photographs from the objects themselves. This is especially true of the three old Dresden groups. The centre one, representing Amphitrite and Cupid in a car, supported by three figures of Tritons and mermaids, has charming festoons of colored flowers, and there is white and gold scroll work on the plinth. The other groups are the reverse of classical. One shows an old fellow making love to a lady with a dog in her lap, quite unconscious of or indifferent to the masqueraders who have joined the party. The third, which came from the Hamilton Palace collection, represents—so the catalogue informs us—"Count Bruhl and the Jester." Please do not ask who was



MARY ROBINSON AS "PERDITA."
MINIATURE BY COSWAY. (Catalogue Number 1460.)

it may be, some reflection of the beauty of the originals. The miniatures comprised in this special collection are

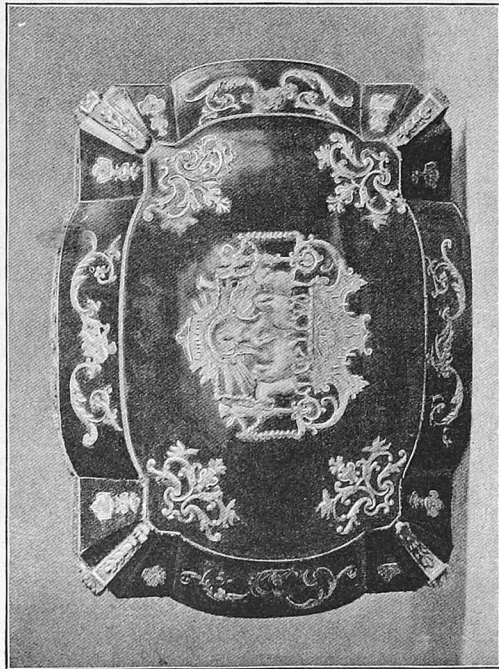


PORTRAIT OF A LADY.
(Catalogue Number 1460.)

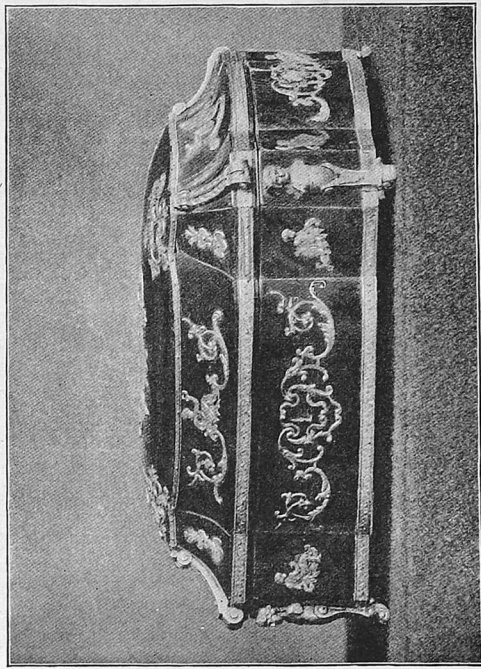
suppose the contest for the very fine pieces in this sale will not be confined to European bidders. MONTEZUMA.

OBJECTS OF ART IN

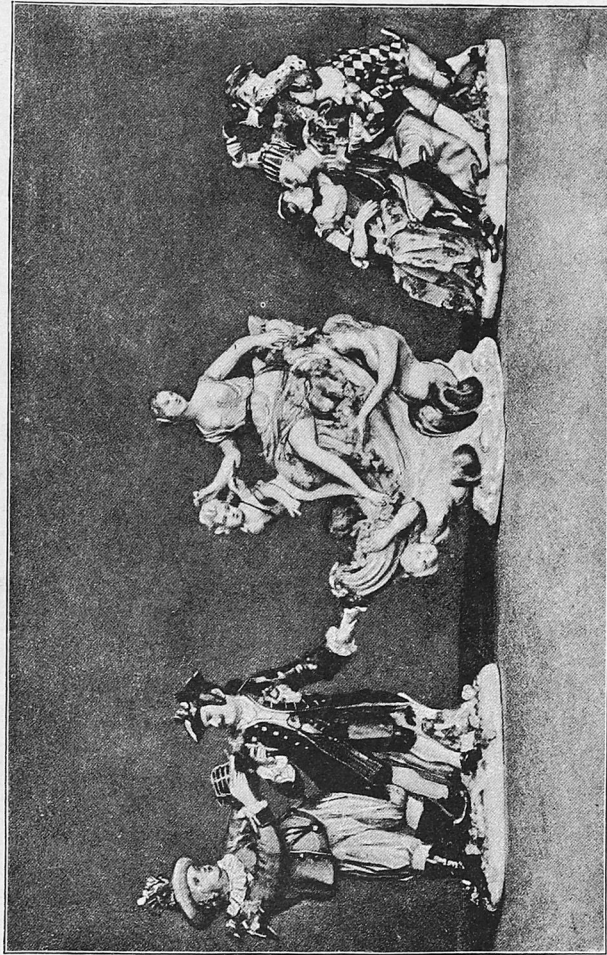
THE EDWARD JOSEPH SALE.



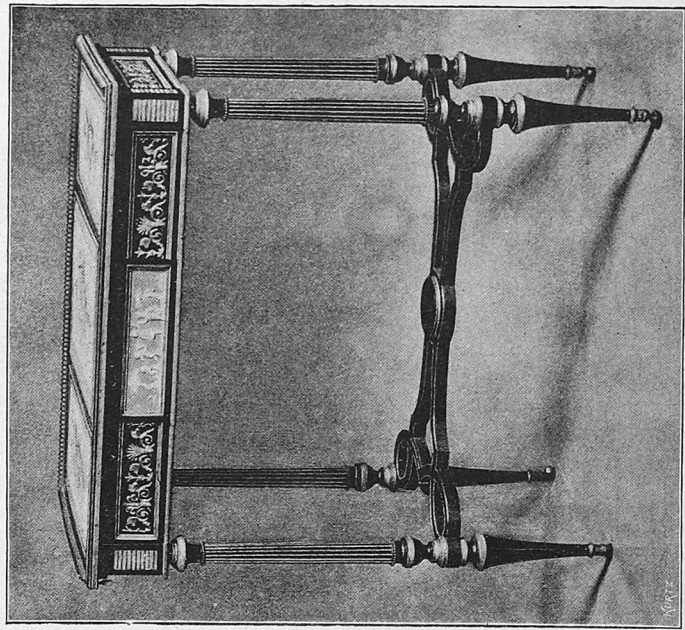
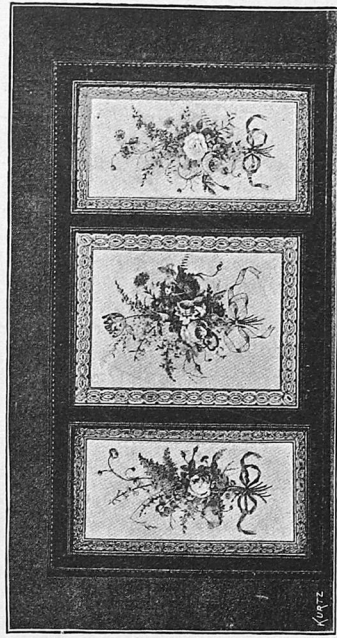
LOUIS QUATORZE TORTOISE-SHELL CASKET, THE LID (SHOWN IN THE UPPER ILLUSTRATION) MOUNTED WITH CHASED ORMOLU, BY BOULE. (*Catalogue Number 234*)



LOUIS QUINZE COMMODOE OF ROSEWOOD, WITH INLAID BORDERS, CHASED ORMOLU MOUNTINGS. (*Catalogue Number 252*.)



OLD DRESDEN PORCELAIN GROUPS. (*Catalogue Numbers 877, 106, and 475*.)



SMALL LOUIS SEIZE TABLE OF AMBOYNA WOOD, MOUNTED WITH CHASED ORMOLU; THE TOP (SHOWN IN THE UPPER ILLUSTRATION) INLAID WITH THREE PLAQUES OF OLD SEVRES. (*Catalogue Number 1047*.)

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 12 SUPPLEMENTARY PAGES,
INCLUDING 2 COLORED PLATES.



YORKSHIRE TERRIER. AFTER A PAINTING BY JADIN.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 128.)

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